

INTERESTING NOTES FOR WOMEN

For mantel ornaments little groups of china animals have been, and are, much affected—a group of dogs, a group of cats, a group of monkeys, and so on. Another pretty fashion is to put on the drawing-room writing-table every pretty conceit of the same kind pertaining to such a table. One table will be all Dresden china; another will have everything in old silver; another silver gilt; another cut-glass, and so on. Indeed, the furnishing of a modern drawing-room has only become what it is furnished, if one

Boas, muffs, bands and trimmings of the metallic "plumes de paon" are seen everywhere, and the pretty Marquise de Belboeuf actually wore at a reception in the Faubourg St. Germain, two weeks ago, a train of lemon-colored velvet, over which fell the entire tail of

German wheel, whose husband is the potter, goes the shop. Tell her that you have come after a couple of flower pots turned on the potter's lathe of your own, and that you wish to ornament them before you take them to the market. Then, when she has finished her work, she will take you to the wheel and his assistant are turning out flower-pots so fast on the potter's wheel that you gaze quite fascinated at the process. You have probably never seen so ancient industry before, and it is delightful to watch in all its primitive simplicity the veritable potter's wheel—the basis for so many similes in poetry and secular wit—still at work in these modern days of machinery and steam. The big, flat wooden wheel is placed on a pivot, and the man sits on it with a heavy treadle. A great chunk of clay, unshaped clay is thrown on the wheel, which is

of shell-pearls in the center, and has epauletttes made of tiny muskels and oyster shells, some of which are half-open and reveal clusters of pearls. From the left shoulder a net of silver meshes is draped and falls gracefully over the back, the net glittering with gold and silver fishes caught by the fins, with the scales shimmering like scales of gold, or a tiny little crench or two, warning their fate. A great oyster-shell of diamonds in the powdered hair, with one huge pearl in the middle, and ropes of pearls around the neck and wrists, complete this dainty costume. The stockings and shoes are of pale-green silk.

A Croatian peasant girl comes next in rank. This is the one I have not yet known and which is both simple and effective. It consists of a white linen sleeveless garment, reaching from the neck to a little below the knee, made very plain and with as few folds as possible, resembling in fact the well known garb of the Egyptian peasants, only much shorter. This is decorated at the bottom of the pincurls around the arched neck with a row of small, round, yellow and black silk in cross-stitch executed in red, blue, yellow and black silk intermingled with gold thread.

Around the waist is a broad band of the same embroidered, from which depend streams of bright blue, blue and yellow ribbons, and a row of small, round, black and white silk in cross-stitch, in four braids front and back. The skirt is plain, in four braids intermingled with girl comes and tied with

How many people there are whose ideas are misty as the time when the century begins and ends! The writer has seen at least two in reputable publications. He stated that George Bancroft, who was born in 1800, was born in "the first year in the present century." A moment's consideration must convince even a mind of more than average stupidity that 1800 was the last year of the last century, and not the opening year of the present. The same blunder was made by the writer who did not end the year 1921 was not completed until the last moment of the last year of the year 1900. The same blunder is likely to pop out again and again as the close of the present century draws near, and one of the most frequent inquiries addressed to the present editor of the *Independent* will be as to whether the twentieth century begins with 1900 or 1901. The same difficulty as experienced last year, when not a few people thought that they had entered on the last decade of the nineteenth century, and did not hesitate to say so, though as a matter of fact that same last decade did not begin until the first of January of 1900. If people could get a tincture of the analogy between the century and the age of a boy or girl, it would help them to clarify their ideas on this subject. As soon as a boy passes the age of ten, for example, it is well understood

of the "allopholities" of speech—if one may be permitted to coin a word to express an idea not otherwise to be briefly denoted—hardly any one is so insidious than the failure to enunciate clearly combinations as "would you," "want you," "put" and the like. The common method is to say "would jew," "want jew," "put jew," etc. This facility is heard not only in the common speech of people, but even in the pulpit, on the platform or on the stage, where people of education and standing ought, one would think, to speak with care. It is the exception rather than the rule near the first word of a sentence, which is usually enunciated clearly and distinctly by itself. The writer has the most vivid recollection of the mental torture experienced years ago in hearing the refrain of an Adah! song thus: "Wone chew tell me why, an, oh wone chew tell me why?" Children are the vicious habit easily, and parents cannot begin training in distinct enunciation on this point too early.

